



CINEMATHEQUE

Winter 1992

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Lynn Hershman
Lynne Sachs
Scott Taylor
Susan Vigil

Artistic Director:

Steve Anker

Executive Director:

David Gerstein

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Albert Kilchesty

Program Coordinator:

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Jerome Carolfi
Dirk De Jong
Susanne Fairfax
Lissa Gibbs
Claudia Marlowe
Eric J. Miller



Design by L. Poitras
Images from *In Danger and Dire Distress*, March 26

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YES I'd like to be a *Friend of the Cinematheque*.

I'm joining in the following category:

<input type="checkbox"/> Individual \$20	<input type="checkbox"/> Donor \$250
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If you would like to make a direct tax-deductible donation in addition to your membership, we welcome your gift of any amount:

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Phone No. Enclosed is my check for \$

Make checks payable to the *San Francisco Cinematheque*.

S.F. Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
(415) 558-8129

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts' Media Arts program, the California Arts Council, San Francisco's Grants for the Arts, The Academy Foundation, The Columbia Foundation, The William and Flora Hewlett Foundation, The John D. and Catherine T. MacArthur Foundation, The San Francisco Foundation, The Andy Warhol Foundation for the Visual Arts, The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

MEMBERSHIP BENEFITS**Individual \$20**

Discount admission to programs
First class postage for bi-monthly calendars

Supporting \$40

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MICHAEL SNOW festival

February 16 - March 21, 1992

Sponsored by the San Francisco Art Institute's Walter/McBean Gallery and San Francisco Cinematheque with the assistance of the Government of Canada/Avec l'aide du gouvernement du Canada.

8 DAYS OF SNOW

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A 4-PART SERIES, March 8, 15, 22 & 29.

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Guest Curated Events

Continuing our practice of offering a broad range of aesthetic approaches, we have invited the participation of several curators to present programs of their choice during the Winter season:

▲ Raisa Fastman (*Israelis Today: Dreams and Reality*, Feb. 7 & 8) is a Bay Area photographer whose work has appeared in numerous exhibitions and publications throughout the United States.

▲ Lynne Sachs (*Mortal Coils: New Bay Area Films & Videos*, Feb. 9) is a Bay Area filmmaker and teacher whose *The House of Science: a museum of false facts* was shown at the 1991 Oberhausen Film Festival.

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Visions of the World: New Film and Video

Throughout its history, the Cinematheque has provided a forum for new work by both established and younger, less well known artists who use film and video to stretch the boundaries of personal expression. The Winter 1992 season is particularly rich with Bay Area premieres of recently completed work:

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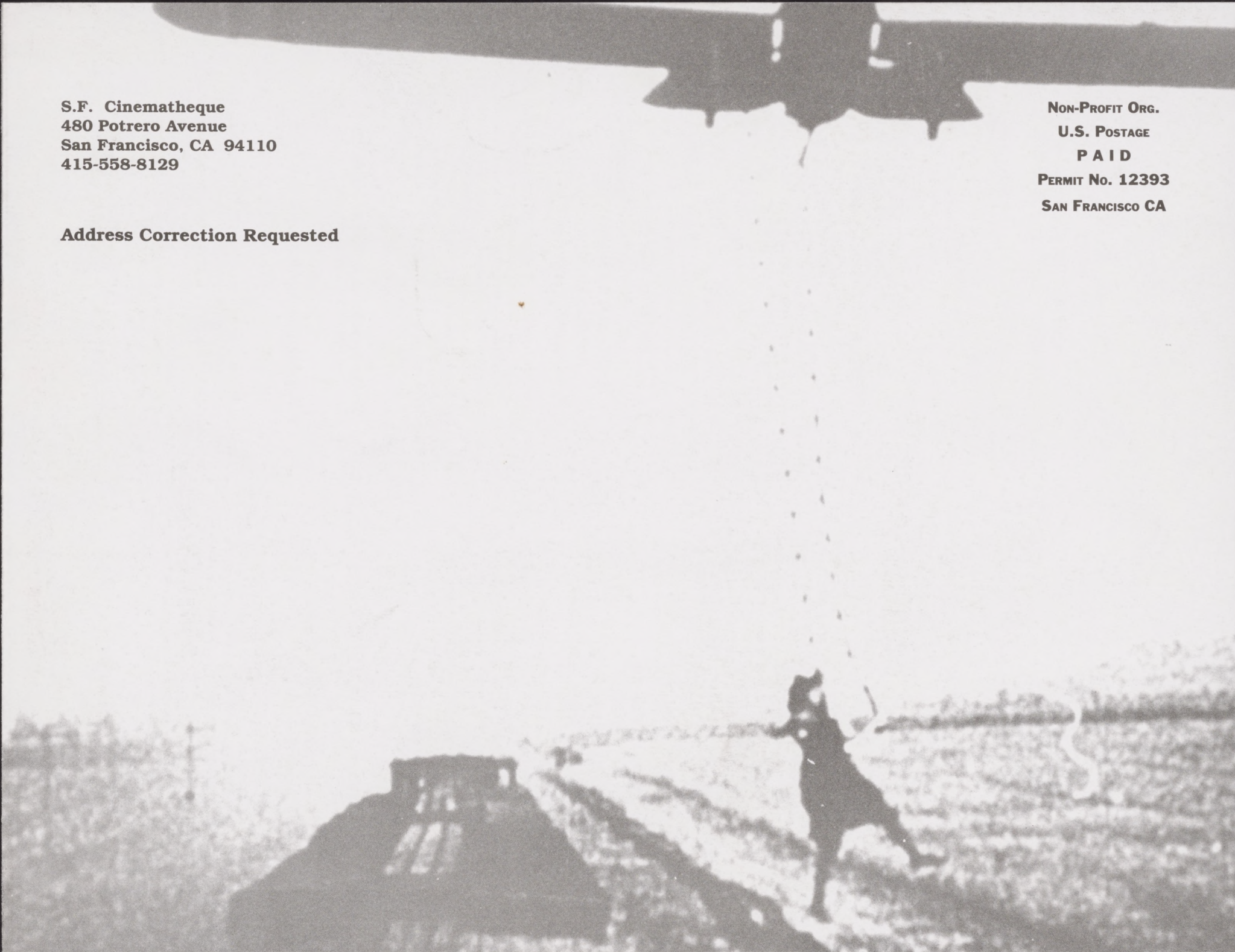
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● *Meat* by Luther Price (Mar. 20 & 21)

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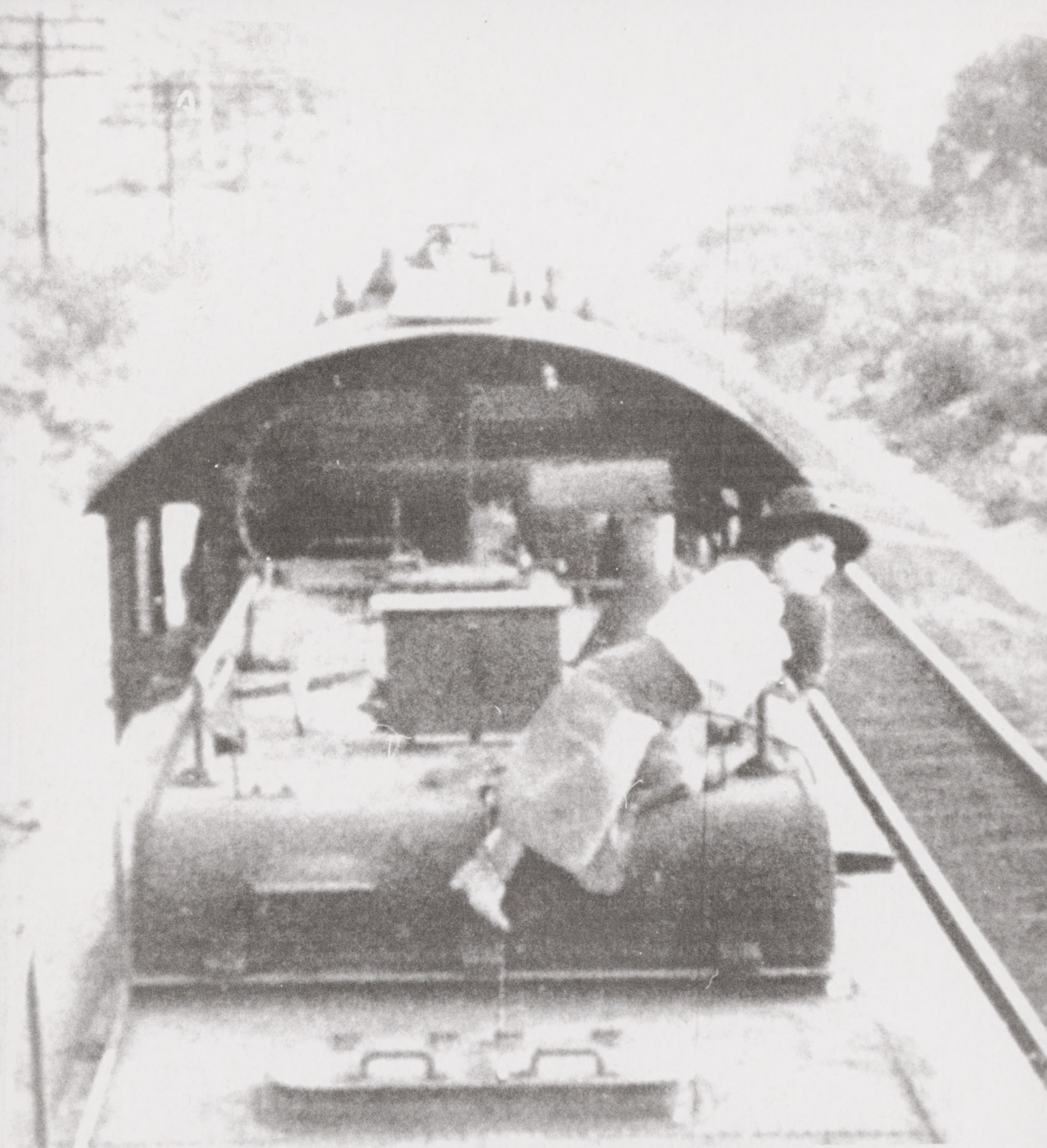
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Thursday, Feb 6

SFAI - 8:00 pm

BREAKING TIME BY SAUL LEVINE Plus Jerome Caroli's *Inflorescence*

Tonight we premiere two small-gauge (8mm & super-8mm) films which use urban landscapes as material for subjective explorations. *Inflorescence* (1991, 10 min., super-8) "Invokes meditation on the gradual cyclical process of the changing seasons, culminating in the bursting forth of spring blossoms." (J.C.) *Breaking Time* (1977-83, 60 min., 16mm blow-up from 8mm) consists of four short films: *Mortgage on My Body/Arrested*; and *Lien On My Soul/Portrait Not A Dream*. "The return to my home (New Haven) in 1977 after being unemployed for a year allowed me to look back on the working people and places of my childhood with the eyes of an adult." (S.L.)

Friday & Saturday, Feb 7 & 8

EYE - 8:00 pm

ISRAELIS TODAY: DREAMS AND REALITY

Curated and presented by Raisa Fastman

Cinematheque and **Eye Gallery** will co-sponsor two evenings of film and discussion focusing on life in Israel and the Occupied Territories, as seen from the perspectives of the early Jewish settlers, their descendants, and different generations of Palestinians who have inhabited the land. Raisa Fastman's photographic installation will concurrently be on display in the Eye Gallery.

Friday, Feb 7: *Anou Banou: The Daughters of Utopia* (1982, 85 min., France) by Edna Politi: six women speak of their hopes and dreams as socialists, Zionists, and feminists arriving in Palestine in the 1920s, and also talk about their lives sixty years later.

Saturday, Feb 8: *Shadows Over the Future* (1985, 92 min., West Germany) by Wolfgang Bergmann: A young German filmmaker works with a female Israeli doctoral student and a Palestinian playwright to question how the past influences the present and the responsibility Holocaust survivors have toward others.

Sunday, Feb 9

SFAI - 8:00 pm

MORTAL COILS:

New Bay Area Films & Videos
Curated by Lynne Sachs and Steve Anker

This program of 8 recent films and videotapes reflects different personal views about the fragility of the human body, the finite quality of existence, and choices in dealing with our own physical conditions. Titles include: *Vital Signs* by Barbara Hammer, *Dear Family* by Mia Houlberg, *McCarthy's* by Mark Street, *Near Obvious* by Michael Baron, *S'Aline's Solution* by Aline Mare, *Like Water Into Sand* by Susanne Fairfax, *Daily Rains* by Cauleen Smith, and *Corn Smut* by Jennifer Gentile.

Thursday, Feb 13

SFAI - 8:00 pm

IN SEARCH OF VALENTINE

Our annual Valentine's Day show includes: Cathy Cook's *The Match That Started My Fire* (1991), which juxtaposes candid interviews with women about childhood sexual thrills with a collage of suggestive imagery; Greta Snider's raunchy home-porn compilation *Shred of Sex* (1991); Lewis Klahr's bittersweet cutout animation glimpse of imaginary teen-age romance, *Cartoon Far* (1991); Sadie Benning's *Jollies* (1990), reminiscences of her dawning teen-age lesbian desires; and Ed Jones' music video romance *The Ballad of Binky and Rascal* (1992).

Saturday, Feb 15

EYE - 8:00 pm

ART UNDER OCCUPATION:

BREAK THE SILENCE by Susan Greene
Artist in person

Cinematheque and **Eye Gallery** present the premiere of locally produced *Break The Silence* (1991, 29 min., video) by Susan Greene, which tells of the journey of four Jewish American women artists who travelled to the West Bank of Occupied Palestine, painted six community murals with Palestinians (some clandestinely) and lived in a refugee camp with a Palestinian family. Through personal stories, interviews with Palestinians, and the imagery of the murals, *Break The Silence* imparts a compelling chronicle. Marlene Tobias, Miranda Bergman, and Susan Greene will lead a discussion of their experiences, and related videotapes will be shown.

February 16 - 23

8 DAYS OF SNOW

An Artist Residency by MICHAEL SNOW
Michael Snow will be present at all events

For more than thirty years Canadian artist Michael Snow has produced a body of work which has inspired countless numbers of artists and critics while continuing to defy simple categorization. Spanning a dizzying array of media - sculpture, photography, film, video, sound pieces, painting, holography and music - Snow approaches each medium with a zealous desire to explore and create new forms. During the next eight days the Cinematheque, in association with the **San Francisco Art Institute**, will present a wide range of Snow's visual art in addition to a musical performance with local musicians Henry Kaiser and Bruce Ackley. Sponsored with the generous assistance of the **Government of Canada/Avec l'aide du gouvernement du Canada**.

Unless otherwise noted, all events take place in the SFAI Lecture Hall and begin at 8 p.m. Admission to film screenings at the SFAI is \$3 General, and Free for the SFAI Community and Cinematheque members.

Sunday, Feb 16

SFAI - 8:00 pm

Wavelength and So is This

No film captures Snow's world of paradoxes and concerns better than his seminal *Wavelength* (1966/67, 45 min.), at once a visceral experience of "pure filmic space" and time, a meditation on the nature of illusion, a sensual exploration of the film material, and a murder mystery. *So is This* (1982, 47 min.) is the ultimate text-film. "An extraordinary, unpredictable, cumulatively rich experience...Snow's film stretches your definition of what film is..." (J. Hoberman).

Tuesday, Feb 18

SPECIAL LOCATION & TIME:
Pacific Film Archive, 7:30 pm

Seated Figures and A Casing Shelved

Seated Figures (1988, 40 min.), Snow's major film from the late '80s is a remarkable expansion on themes explored in such earlier works as *←→* (1968/69) and *La Région Centrale* (1970/71). *A Casing Shelved* (1970, 40 min., color slides and audio tape) is a play on the role of memory and material remains in shaping one's history.

Admission is \$5.50 general; Pacific Film Archive, 2625 Durant Ave., Berkeley. Call (510) 642-1412 for info.

Wednesday, Feb 19

SFAI - 8:00 pm

Lecture and Slide Presentation by Michael Snow

Snow will survey his career in sculpture and installation. This event will take place immediately following the public reception of his new exhibition at the SFAI Walter/McBean Gallery, which begins at 5:30 p.m. (See reverse for gallery exhibition details.)

Admission is \$5 General, \$3 SFAI Community, Cinematheque members and non-SFAI students, Free for SFAI students.

Thursday, Feb 20

SFAI - 8:00 pm

To Lavoisier Who Died in the Reign of Terror

Snow's latest film receives its name from Antoine Lavoisier, the 18th century French chemist who, among other things, explained combustion and proved the law of conservation of matter. In *To Lavoisier...* (1991, 53 min.), Snow uses scarred, lightstruck, watermarked, bleached and other chemically altered footage to create a celebration of the first entertainment spectacle: fire. Image collaboration by Carl Brown.

Saturday, Feb 22

SFAI - SPECIAL TIME: 9:00 pm

Improvisational Music Performance: **Michael Snow, Henry Kaiser & Bruce Ackley**

In addition to his work as a visual artist, Michael Snow is also an accomplished audio artist and musician (piano and trumpet), having played and recorded for many years with the Canadian improvisational quartet C.C.M.C. Joining Michael Snow this evening will be renowned Bay Area musicians Henry Kaiser (guitar) and ROVA's Bruce Ackley (saxophone).

Admission is \$5 General & FREE for SFAI community and Cinematheque members.

Sunday, Feb 23

SFAI - SPECIAL TIME: 7:00 pm

La Région Centrale (The Central Region)

One of the great landscape films, Michael Snow's apocalyptic *La Région Centrale* (1970/71, 190 min.) is "an extraordinary cinematographic monument which puts into question our perceptions, our mental habits and in many respects renders moribund existing cinema...It forces us to rethink not only cinema, but our universe." (Louis Marcorelles, *Le Monde*).

Thursday, Feb 27

SFAI - SPECIAL TIME: 7:30 pm

UNCOMMON MAGIC:

A Tribute to Harry Smith & Doug Haynes
Introduced by Diane di Prima and Lynn Kirby

All are welcome to participate in a tribute to the lives and work of animators Harry Smith and Doug Haynes, who died within three weeks of each other in November, 1991. Poet Diane di Prima will introduce Harry Smith's brilliantly eccentric *Heaven and Earth Magic Feature* (1960, 66 min.) - a multi-levelled offering on alchemy and the creation of the world. Filmmaker Lynn Kirby will introduce Doug Haynes' *Common Loss* (1979, 15 min.), a *tour de force* which playfully chronicles the loss of childhood innocence and the ravages inflicted by the greatest betrayer of life: time. Co-sponsored with **Canyon Cinema**. Admission is FREE.

Saturday, Feb 29

EYE - 8:00 pm

LOOKING AT A.I.D.S.

Curated and presented by Sarah Schulman

Sarah Schulman, novelist and co-founder/co-programmer of the New York Lesbian and Gay Experimental Film Festival, will present two lively nights of charged and varied Lesbian and Gay films. The first includes "A.I.D.S. films of the last 5 years which reflect our changing experience of the crisis." (S.S.) *Viva Eu* by Tanya Cipriano, *DHPG Mon Amour* by Carl Michael George, *2 Marches* by Jim Hubbard, *Fear of Disclosure* by Phil Zwicker and David Wojnarowicz, and *Final Solutions* by Jerry Tartaglia. Co-sponsored with the **Eye Gallery**.

Sunday, March 1

SFAI - 8:00 pm

WAKING UP TO T.V.: JEWS ON THE HOMESCREEN **A Lecture by David Marc**

(Re-scheduled from the Fall Season) The 'assimilation' of Jews into European culture met with hideous disaster during WWII. What about post-war assimilation in America? David Marc's lecture/performance uses rare video clips to examine Jewish-American assimilation as portrayed through 30 years of T.V. Television critic and historian Marc has lectured widely in the U.S. and his third book (*Prime Time, Prime Movers*) will be published by Little, Brown & Co. this spring.

Thursday, March 5

SFAI - 8:00 pm

RECENT FILMS BY ROBERT RAYHER

Artist in person

Robert Rayher will premiere his new film, *Leadings* (1991, 18 min.), "a poetic journey into the trauma of dealing with my father's death when I was 14. We enter into the intimate space of memories and stories spoken through journal-like entries, with striking and poignant visuals shot in the world where many of the stories take place" (R.R.) Also: *Not Death by Water, Baptism by Fire* (1989, 17 min.). Rayher currently teaches at the Art Institute of Chicago.

Saturday, March 7

EYE - 8:00 pm

NEW LESBIAN FILM

Curated and presented by Sarah Schulman

In anticipation of International Women's Day (March 8), Schulman will introduce a selection of "Lesbian cinema in all its wild variety." (S.S.) Titles include: *Spin Cycle* by Oakland filmmaker Aarin Burch, *Love Monster* by Maria Maggenti, *I, A Lamb* by Jennifer Montgomery, *Khush* by Pratibha Parmar, and *First Comes Love* by Su Friedrich. Co-sponsored with the **Eye Gallery**.

PASSAGES DE L'IMAGE: A 4-PART SERIES

Over the next four Sundays the Cinematheque, in collaboration with the **San Francisco Museum of Modern Art**, will present a series of programs that reflect issues raised in the exhibition *Passages de l'image*, on view at the museum Feb. 6 - Apr. 12. All programs begin at 7:30 pm, and run approximately 3 hours. (See reverse for further details).

Sunday, March 8

SFAI - SPECIAL TIME: 7:30 pm

Passages de l'image, Program 1: **SPECTACLE AND SUSPENSE**

Tonight's works mingle photos, moving-picture film, and video to construct chilling narratives. *Thriller* (1979) is Sally Potter's radical reinterpretation of *La Bohème* and heroine-as-victim; *Breakdown* (1955) is a rare Hitchcock teleplay which depicts the impotence of a macho-businessman's inability to move; Raul Ruiz's *Colloque de chiens* (*Dog's Dialogue*, 1977) twists a series of anecdotes and stills into a sardonic photo-roman; and David Cronenberg's *Videodrome* (1982) creates a world of paranoia in which television and personal fantasies become hopelessly entwined. Plus: an excerpt from Richard Fleischer's *The Boston Strangler* (1968).

Thursday, March 12

SFAI - 8:00 pm

GRASPING AT TIME, RELEASING MEMORY Curated and presented by Susanne Fairfax

These films explore the elusive realms of perception, memory and identity. *Film* (1965) by Samuel Beckett, starring Buster Keaton, employs the style of 1920's silent films. *Department of The Interior* (1986) by Nina Fonoroff and *Apartment 25* (1991) by Jerome Cook are wordless echoes in black and white. *Trois Heures Dix* (1990) by Patrick Grandaw creates a past for found home movies. *Returning the Shadow* (1985) by Karen Holmes evokes Proustian remembering, while *The Bee Meeting* (1991) by Emily Cronbach takes us inside the Sylvia Plath poem of the same name. (S.F.)

Saturday, Mar 14

EYE - 8:00 pm

OPEN SCREENING

Organized and presented by Lissa Gibbs

Our second of three Open Screenings this season is an open invitation to all film and video makers to present their work. High-lights will be shown in Video on City College's Cable Channel 52. Admission is FREE.

Sunday, March 15

SFAI - SPECIAL TIME: 7:30 pm

Passages de l'image, Program 2: **FRACTURED RECOLLECTIONS**

Tonight's films and videotapes focus on imagery as historical evidence. Hollis Frampton's *(nostalgia)* (1973) begins as a look at a personal past but becomes a rumination on time; *Munich-Berlin Wandering* (1927) is Oskar Fischinger's fragmented home-movie of his walk between these German cities; Mona Hatoum's *Measures of Distance* (1988) recounts through snapshots and letters a woman's passion for her lover; and *Family Viewing* (1987) is Atom Egoyan's caustic tale of family life seen thru layers of surveillance devices.

Thursday, March 19

SFAI - 8:00 pm

WOMEN'S ANIMATION: **An Historical Overview**

Curated and presented by E.S. Theise

A collection of films by women animators spanning over fifty years, from Lotte Reiniger's exquisite silhouette cut-out *Galatea* (1935) to *Two Sisters* (1991), etched in 70mm by Caroline Leaf. Also: *Escape* (*Synchromy No. 4*) (1937) and *Mood Contrasts* (1954) by groundbreaking independent Mary Ellen Bute, *Pictures From a Gallery* (1976) by computer artist Lillian Schwartz, *Furies* (1975) by Sarah Petty, *Orientation Express* (1987) by Frances Leeming, *Tub Film* (1979) by Mary Beams and films by Faith and Emily Hubley (E.S.T.)

Friday & Saturday, March 20 & 21

EYE - SPECIAL TIME: 7:30 pm

MEAT

A Screening/Installation by Luther Price
Artist in person

Boston bad boy Luther Price will assail the Bay Area with the premiere of his new film, *Meat* (1989-91, 90 min.), complete with accompanying installation. "Red blue static after smacking the elbow against the stainless steel a single maggot writhing on a rancid bed of meat becomes the fly I have a hole on the side of my body pull out the gauze Fuck it I was real I was real I was real." (Luther Price).

Sunday, March 22

SFAI - SPECIAL TIME: 7:30 pm

Passages de l'image, Program 3: **IMAGES AS MYTH**

Images have been used to reproduce cherished religious myths, as fantasies reflecting our deepest social concerns, and to construct portraits for posterity. Chris Marker's *La Jettée* (1963) is a post-apocalyptic narrative illustrated by seemingly antique still photos; Michael Snow's *See You Later/Au Revoir* (1990) posits an impossible time and space created at the intersection between two visual mediums; *La Ricotta* (1963) is Pier Paolo Pasolini's blasphemous tale of a crew filming *The Crucifixion*; and Nick Ray & Wim Wenders' *Lightning Over Water* (1980) chronicles Ray's bout with cancer, blurring the lines of drama and documentation.

Thursday, March 26

SFAI - 8:00 pm

IN DANGER AND DIRE DISTRESS: **Serial Queens of the Silent Era** Curated by Laura Poitras

Begun in 1912, the serial genre brought to the screen an array of death-defying heroines who shattered expectations of female behavior. Often in danger and dire distress, these swashbuckling heroines engaged in surreal and fantastic adventures that pitted them against the forces of nature and evil. On one level a testament that affirmed female self-reliance and courage, the serial genre can also be seen as a sadistic spectacle that allowed viewers to witness women being subjected to a variety of torturous and perilous predicaments. Program includes episodes from *What Happened To Mary?* (1912), *The Exploits of Elaine* (1914), *The Perils of Pauline* (1914), *The Hazards of Helen* (1915), and others. (L.P.)

Saturday, March 28

EYE - 8:00 pm

TV BABIES

Curated and presented by Valerie Soe

Born in the seventies, weaned on *Sesame Street* and schooled at MTV High, these film and video makers learned their cinematic chops before they learned to read. This program includes pieces by several promising auteurs aged 18 and under, working in experimental, documentary, narrative and unclassifiable formats. Are the three Rs raster, reel number and RM440? See what the youth of today has been doing with the family camcorder. (V.S.). Presented in cooperation with **The Exploratorium** and **A.T.A. Gallery**.

Sunday, March 29

SFAI - SPECIAL TIME: 7:30 pm

Passages de l'image, Program 4: **PASSAGE THROUGH THE WORLD**

Our final program forms a mosaic of methods and intents for using film, photography, and video as cultural critique. Lazo Moholy-Nagy's *Berlin Still Life* (1926) extends his compositional eye to 'live' movement on the streets of Berlin; Cuban Santiago Alvarez's *79 Printemps* (1969) uses stills, archival footage, and texts to create a portrait of Ho Chi Minh during the height of the Vietnam War; Jean-Luc Godard & Anne-Marie Mieville's *Ici Et Ailleurs* (1974) is a dual examination of the Palestinians and the nature of media reporting; *Origins of the Night* (1973-78) by Lothar Baumgarten is a sensory and historical experience of the threatened Amazon Basin.

All Shows Begin at 8:00 pm Unless Otherwise Noted

Locations: • SFAI San Francisco Art Institute 800 Chestnut Street • EYE Eye Gallery 1151 Mission Street • Admission: \$5 General, \$3 Members, Students w/i.d., Seniors, Disabled.